Art Gallery of Ontario

THE GALLERY

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A PUBLICATION OF THE ART GALLERY OF ONTARIO

Vincent van Gogh and the Birth of Cloisonism opens in January

By Judy Malone

Vincent van Gogh and the Birth of Cloisonism opens at the Art Gallery of Ontario, January 24 through March 22, 1981. The Gallery gratefully acknowledges the support of the Ontario Ministry of Culture and Recreation, The Weston Group, and several Members of the Gallery.

Art historian Bogomila Welsh, who organized the exhibition, has featured artists Vincent van Gogh, Paul Gauguin and Henri de Toulouse-Lautrec, along with Charles Laval, Maurice Denis, Louis Anquetin, Emile Bernard, Paul Sérusier and Jakob Meyer de Haan.

In the development of Cloisonism, during the period (1886-1891) examined by Dr. Welsh, the works of van Gogh, Gauguin and Toulouse-Lautrec have a principal role and to readers of *The Gallery* we offer profiles of these three major artists.

Vincent van Gogh (1853-1890)

Vincent van Gogh, who produced an astounding collection of works in a period of ten years (1880-1890), is probably one of the most intriguing and largely misunderstood personalities in art history. While he was an eccentric, he was also very intelligent, shrewd, versed in languages, a voracious reader of literature and art history and an influential collector of modern art. His own paintings were imbued with a rich sense of life and a vital rhythm.

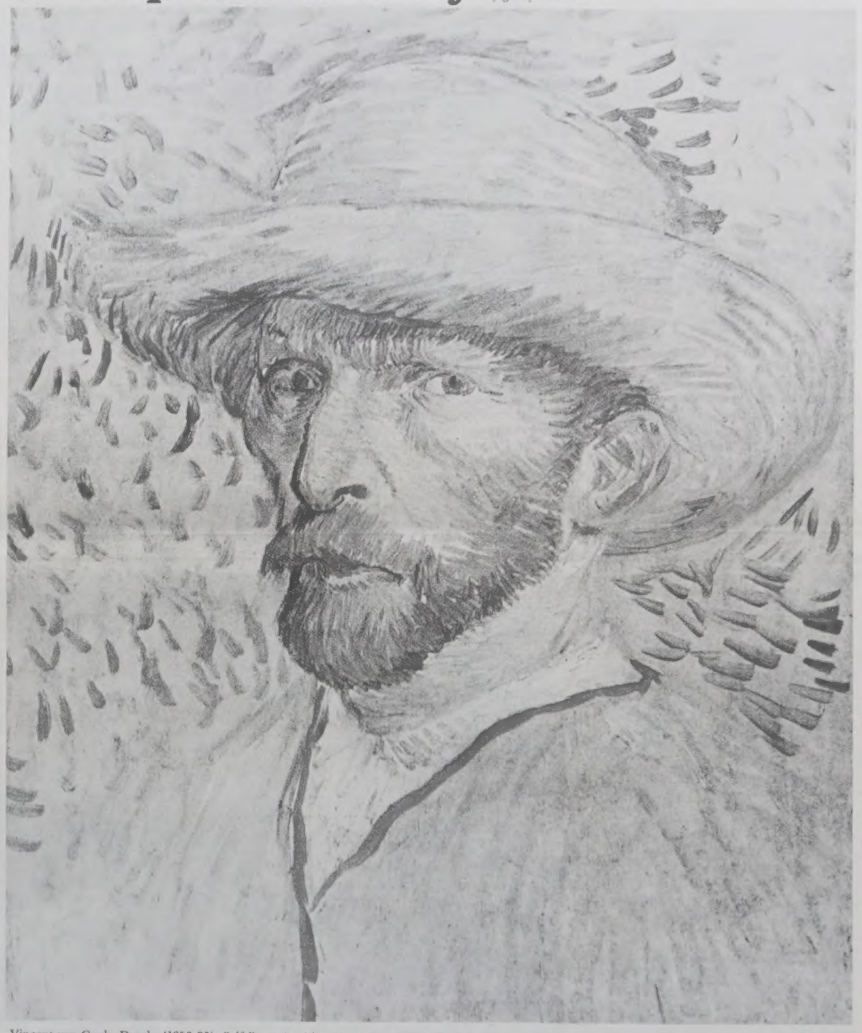
Born in 1853 in Zundert, the son of a Dutch pastor, van Gogh described his own childhood as "gloomy, cold and sterile." It may or may not have been true—van Gogh became bitter in later years when his father refused to support his art activities. But he was well provided for by his brother Théo, his friend, mentor, and patron.

Van Gogh was first employed in The Hague, by the picture dealer for whom his brother Théo worked. He then taught in two English schools and worked in a bookstore in Holland. Intensely religious (Paul Gauguin was later to remark, "The Bible fired his Dutch brain"), he studied theology at age 24, quit, and became an evangelist in the coalmining district of Belgium.

His love of drawing began in childhood, but van Gogh did not become a full-time painter until 1880. He viewed this emergence as a rebirth. During the next six years, van Gogh lived in Holland, teaching himself to draw and paint, with occasional and brief encounters with art schools. Never an accomplished student, van Gogh preferred the route of self-education. He was an insatiable reader, well informed in modern literature, art history and current political affairs. This love of reading set him apart from many contemporary fellow-artists who were suspicous and even scornful of literature.

In 1886, van Gogh joined Théo, director of a branch of the Boussod and Valadon gallery devoted to contemporary art, in Paris and enrolled in the studio of Fernand Cormon. He arrived full of expectation, believing the French to be "more roughly, more warmly alive" than the Dutch. Attending classes at Cormon's, within a year he met Emile Bernard (who was perhaps his most loyal friend despite being 15 years younger), Toulouse-Lautrec, Louis Anquetin, and, by late 1887, Paul Gauguin.

According to Emile Bernard, Vincent van Gogh baptized the group which included Bernard, Louis Anquetin, Toulouse-Lautrec "the painters of the Petit Boulevard." Sometime in the winter of 1887, this group showed in a popular restaurant. Van Gogh considered the chief purpose of his exhibition was to mitigate the lot of the working classes of Montmartre by offering them the visual enchantment of impressionist painting on the walls of a "restaurant populaire."



Vincent van Gogh, Dutch, (1853-90); *Self Portrait with a Straw Hat*, 1887; oil, 41 x 33 cm. Rijksmuseum Vincent van Gogh, Amsterdam.

In a series of revealing self-portraits, van Gogh presents a figure sometimes coarse and ugly, sometimes refined and dignified.

But friend and artist Emile Bernard wrote of him: "Red-haired, with a goatee, rough moustache, shaven skull, eagle eye and incisive mouth as if he were about to speak; medium height, stocky without being in the least fat, lively gestures, jerky step, such was van Gogh, with his everlasting pipe, canvas, engravings or sketch. He was vehement in speech, interminable in explaining and developing his ideas but not very ready to argue."

Depression troubled him throughout much of his life, but van Gogh consciously used such emotional highs and lows for his creative purpose. He strove to express his experiences through original treatment of colour and form.

Van Gogh's Dutch period shows the use of sombre colour, heavy forms and rural subject matter, often peasants toiling in fields. After a short stay in Antwerp in 1886, he became an avid collector of Japanese prints and an admirer of the works of Rubens. Later that year, after his arrival in Paris, his palette and subject matter became inspired by works of the Impressionists, and particularly the neo-Impressionist painter, Georges Seurat. Van Gogh was constantly experimenting with new ideas. In Arles, 1888, his landscapes and portraits show intensified and vivid play of light and colour. His forms become more simplified and his colours less modulated, until at Saint-Rémy and Auvers, the forms are twisted and flame-like, expressing his tormented sensibility.

When van Gogh left Paris for Arles in February, 1888, he had accomplished a solid body of work: about 100 canvases. Still-life studies of flowers and fruits, portraits and landscapes showed the pervasive influence of Japanese prints with an emphasis on flat planes of pure colour and strong contouring outline—a style which would become known as Cloisonism.

From Arles in Provence, van Gogh wrote urgent letters to Gauguin, inviting him to share his studio. Despite their turbulent relationship, van Gogh regarded Gauguin as a great artist. Gauguin eventually did arrive but his

(continued on page 2)

Turner's Love for Lake Lucerne

by Andrew Wilton

There is a lithograph which shows Turner in extreme old age, rather rheumy and untidy, stirring tea as if to dissolve more thoroughly the bitter tears he has just wept into his cup. This strange portrait has the title engraved beneath it: *The Fallacy of Hope*.

Turner as a pathetic old man, overcome by misanthropy and pessimism—that is the image of him that has been handed down to us from his own day, with surprising fidelity to the spirit of the print. It seems to have little to do with the glorious pictures we associate with him; or are those the outward laughter of the inwardly melancholy jester? He himself certainly encouraged the legend. Even while hanging those radiant dawns and sunsets on the walls of the Royal Academy, he gave them subtitles quoting from a 'Manuscript Poem, Fallacies of Hope', lurching pentameters that speak of treachery, despair and decay. They told Turner's public what the paintings themselves did not: that after the sun has set, dark night envelops everything; that even though the weather is bright and calm, a storm may blow up and overwhelm us in destruction. It was a necessary comment on nature, on life. Nothing is perfect, man is often evil, all good things come to an end. Turner's great admirer and critic John Ruskin made much of this aspect of his artistic personality. It chimed well with his own fatalistic conviction that England, and indeed all civilisation, all nature, was on the brink of extinction. The industrial revolution was eroding all that was good and beautiful in the world. Turner, great and good himself, by virtue of his genius, could only deplore all this as Ruskin did. His art must, of necessity, be an art of despair.

But when we look at his pictures, even those done very late in his life, such a black mood is not very apparent. It is well known that sunsets became more frequent in his work as he got older, and we cannot believe that every time he painted a glorious sky he meant us to be filled with misery. Not only sunsets: there were other, equally wonderful natural phenomena which he came, in old age, to paint with an expansive calm and exultation that is absent from even the most sunny of his earlier pictures. In fact, we can argue precisely the opposite of the popular story. Turner began life with a gloomy view of it, and ended with an ecstatic one.

That is a misleading way to phrase it. His view of *life* was not essentially gloomy at any point. From the beginning his pictures are full of reflections on the joy of living. But in his youth he followed the fashion for 'sublimity' in art, anxious as he was to make his work as 'serious' as possible. When he went to Switzerland for the first time, aged 27, he looked for grand subjects among the mountains, and made a deliberate effort to be solemn. He wanted his pictures to convey those romantic emotions of 'horror' and excitement that tourists fashionably cultivated, and which we still acknowledge to be part and parcel of our response to such scenery. The dark ravines, brooding peaks and bleak slopes of these early Swiss views are presented in all their sombre dignity, heavy with a sense of the antagonism between man and nature. The young romantic delights, like Wordsworth, in the crags and canyons, the fearsome cascades of hurtling water, the blasted trees of the rocky heights. But even now, the lakes open broad areas of light and calm into these claustrophobic settings. A huge watercolour of the Lake of Lucerne, seem from the landing-place at Fluelen, presents a ring of steep cliffs enclosing a friendly, serene waterway on which the local people travel to and fro as a matter of daily necessity. Later, it was this sense of the tranquillity that lies in the grasp of the mountains, and of the steady rhythms of the human life that belongs there, which was to dominate Turner's view of Switzerland.

Four times in the last decade of his life he returned to Lucerne, and produced a mass of studies, in ravishing colour, that record his love of the illimitable peace of this great lake. There are views of the Rigi—a sequence of iridescent portraits of the mountain in every kind of light; of the town of Lucerne itself; of Fluelen at the southern tip of the lake; and best loved of all, of the long reach of the Bay of Uri that stretches southward from the village of Brunnen. There are countless drawings of this view, and three finished watercolours of it, dating from 1842 and 1845. They are the culminating peak of his achievement as a watercolourist. They celebrate what the 24-year-old Shelley reflected on at Brunnen in 1816: 'Nothing could be more magnificent than the view from this spot. The high mountains encompassed us, darkening the waters; at a distance on the shores of Uri, we could perceive the chapel of Tell, and this was the village where he matured the conspiracy which was to overthrow the tyrant of his country; and indeed, this lovely lake, these sublime mountains, and wild forests, seemed a fit cradle for a mind aspiring to high adventure and heroic deeds.'

Grand scenery is the proper complement to heroism. By depicting it in all its splendour, the landscape artist rises above the limitations of mere view-making to discourse on the greatest achievements of mankind. For Shelley, for Turner, for all thoughtful travellers, the view from Brunnen comprehended a world of meaning. Tell's chapel, built under the cliffs far down the bay, commemorated William Tell's famous leap ashore from his captors' boat to freedom. Opposite Brunnen, at Grütli, was the spot where representatives of the three Cantons, Uri, Schwytz and Unterwalden, swore to free their countrymen from Austrian oppression, an oath miraculously signalled by the appearance of three streams which sprang up on the spot. Turner rejoices in his Brunnen watercolours, at the inspiring combination of great deeds and sublime landscape. He does not, like Ruskin, spend time regretting that Brunnen is spoiled by brash hotels. He actually made a view of the town that features them rather prominently. He does not complain that modern technology has destroyed the mystery of the lake forever. Ruskin lamented that the cliff above Tell's chapel was "tunnelled now for the railway—and so ends the story of the Sacred Lake, withdrawn among the hills. Doubtless it will soon be embanked at Lucerne, and drunk up by the Basle people . . ." Nothing of this dissatisfaction is even hinted at in Turner's drawing, where blue mists melt lovingly into each other across expanses of silent water, beneath the radiant mountains. If he includes the lake steamer, it is certainly not to object to its presence, but to add it to the number of the manifold wonders of the place.

It was a friend of Turner's, the poet Samuel Rogers, who provided Ruskin with the quotation he used just now. Turner had made gem-like illustrations to Rogers's verses, and so he certainly knew the lines. Years later, he seems to come back to them, and to sum up

(continued from page 1)

stay was necessarily brief due to frequent quarrels between the two men.

It has been suggested that the trauma of this relationship led van Gogh, in December, 1888, to his act of self-mutilation: the cutting off of a small part of his left earlobe.

Van Gogh had a fear of failure but a horror of success. Ironically in the last year of his life, his art was the subject of a favourable review by Albert Aurier in the *Mercure de France*, and he was at last receiving a measure of public attention. Aurier wrote that Vincent was the only painter "to perceive the chromatism of things with such intensity, with such a metallic, gem-like quality."

After the incident of the ear, van Gogh was taken to hospital at Saint-Rémy near Arles and suffered attacks of insanity. He continued to paint in the intervals, producing about 70 oils, 30 watercolours and drawings from Auvers in Northern France where he had moved in early 1890. It was here, in July 1890 at the age of 37 years, he shot himself. Van Gogh is buried in a cemetery at Auvers-sur-Oise.

Paul Gauguin (1848 - 1903), *Self-Portrait: "Les Miserables"*, 1888, oil on canvas, 71.5 x 90.5 cm. The Rijksmuseum Vincent van Gogh, Amsterdam.

Paul Gauguin (1848-1903)

With Vincent van Gogh, Paul Gauguin is regarded as a pioneer of modern Expressionism and one of the great individualists in art. The two men were distinctly different in temperament. Whereas van Gogh was filled with a spirit of optimism and love, floundering when life did not meet his ideals, Gauguin was of a darker nature, caustic and calculating among friends, and rejecting much of what he encountered as superfluous or artificial. He was the rebel who finally escaped from a society he loathed.

Born in Paris in 1848, Gauguin spent several of his childhood years at his mother's family home in Peru. This was his first and formative taste of the exotic and primitive in far-off places. In 1865, at age 17, he wandered as a merchant seaman, then joined the French Navy.

Curiously, when he returned to Paris in 1871, he assumed the conventional life of a successful stockbroker, married a Danish woman and had five children. A Sunday painter who collected works of the Impressionists and even managed to show with them in a number of exhibitions, Gauguin was leading a double life until 1883, when the stock market suffered a slump. He resigned from his position, left his family, and moved to Pont-Aven in Brittany. By 1886, after several years of family conflict he had severed all ties and immersed himself in the world of the Impressionists, whom he first met through Camille Pissarro.

In 1888 Emile Bernard joined Gauguin at Pont-Aven, and gave him the final, crucial push into non-naturalistic painting. Inspired and guided by Bernard, Gauguin studied his stylistic use of bold colour, schematic, flatly-handled figures, and blue outlines, all of which came from Bernard's contact with Cloisonism. It was a fusing of style and subject matter to express an abstract emotion and while Gauguin was a keen student, he soon surpassed his mentor in his interpretations of this new technique.

Searching for the ideal existence, which for him was a return to the elemental, primitive way of life, Gauguin visited Panama and Martinique in 1887. In 1888 he returned to France, and joined friend van Gogh in Arles for a short and quarrelsome visit.

After another sojourn in Paris, in 1891, Gauguin sailed for Tahiti. Financial problems brought him to Paris in 1893, but two years later he returned to his beloved Tahiti. Most of his remaining years were spent there in poverty, illness and trouble with the colonial authorities. Living and painting among the Tahitians, he was an ardent champion of native causes.

Early works by Gauguin show the influence of the Impressionists, but after his first trip to Martinique, his use of hot, intense colour became more dramatic and evocative. He was among the first of his contemporaries to use colour for colour's sake—as a means of expression in itself rather than a description of real or natural things. Emile Bernard's influence encouraged him to abandon all efforts at representation of nature and instead formulate a "synthesis" of remembered experience. Keenly interested in and influenced by Oriental and primitive art, Gauguin's absolute rejection of Western civilization was marked by his departure for Tahiti.

In 1901, Gauguin moved to the island of Dominique in the Marquesas, where he died in 1903.

Henri de Toulouse-Lautrec (1864-1901)

Actresses, female clowns and circus artists from the dance halls of cafés of

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J.M.W. Turner (1775 - 1851), *Lake Lucerne: the Bay of Uri from above Brunnen*, 1842, watercolour over pencil, 29.2 x 45.7 cm. Collection Thomas M. Evans, U.S.A.

everything that Rogers felt about Lake Lucerne:

That Sacred Lake withdrawn among the hills,
Its depth of waters flanked as with a wall
Built by the giant-race before the flood—
Where not a cross or chapel but inspires
Holy delight, lifting our thoughts to God
From God-like men, men in a barbarous age
That dared assert their birth-right, and displayed
Deeds half-divine, returning Good for Ill;
That in the desert sowed the seeds of life,
Framing a band of small Republics there,
Which still exist, the envy of the World!
Who would not land in each, and tread the ground;
Land where Tell leapt ashore; and climb to drink
Of the three hallowed fountains? He, that does,
Comes back the better; and relates at home
That he was met and greeted by a race
Such as he read of in his boyish days . . .
Each cliff and head-land and green promontory
Graven to their eyes with records of the past
That prompts to hero-worship . . .

Turner's view of landscape is similarly comprehensive. It is the setting for the heroic deeds, not only of individual men of genius, but of all men, whose histories of suffering and rejoicing are the most inspiring of themes, always a legitimate subject for the greatest art. Life, like the lake and the mountains, is sometimes tranquil, sometimes turbulent, yet consistently implies a vast, universal and transcendent peace. This is no sentimental glossing over of tragedy, rather a profound acceptance of both good and evil as necessary components of our experience. Gloomy and pessimistic it certainly isn't.

Andrew Wilton, organizer of the Turner and the Sublime *exhibition, is Curator of Prints and Drawings at the Yale Center for British Art, New Haven, Connecticut, and a world authority on Turner's watercolours. The article above is reproduced courtesy of* Art News *magazine.*

J. M. W. Turner's watercolour Lake Lucerne: the Bay of Uri from above Brunnen, *1842, is included in the exhibition* Turner and the Sublime *at the Art Gallery through January 4, 1981. The exhibition then travels to the Yale Center for British Art, New Haven, Connecticut, from February 11 to April 19, 1981, and to the British Museum, London, England, from May 15 to September 20, 1981. The Gallery gratefully acknowledges support from Allstate Foundation of Canada, Dominion Securities Limited and Wood Gundy Limited*●

Montmartre are distinctly the world of Henri de Toulouse-Lautrec.

Born into an aristocratic family near Albi in 1864, Toulouse-Lautrec suffered a childhood accident in which he broke both legs. His growth was stunted, a deformity which was to have a pronounced influence on the character types that attracted him later in life. In the often grotesque yet captivating figures he painted, there was something of himself.

In 1882, Lautrec began to study art seriously in Paris, joining Bonnat's atelier and then that of Cormon, where he met van Gogh, Bernard and Anquetin. By 1884, he had his own studio in Montmartre and began to draw upon local scenes of prostitution and popular entertainment for his art. As a boy, he had taken informal drawing lessons from Princeteau, the painter of horses, and from him had acquired a fascination for form and movement. Lautrec quickly became a devoted disciple of Degas, admiring his draftsmanship and particularly his subject matter in the artisans of Parisian theatres and activities of the bourgeoisie.

Lautrec exhibited at the Salons des Independants in 1889, but it was his first collection of posters that brought him instant critical and popular recognition in 1891. Shortly after, he held a one-man show in Paris, indicating the strength of his growing reputation.

In the cafés and brothels of Montmartre and Pigalle, Lautrec was presenting a side of Parisian life he had come to know intimately. He assumed the role of observer, remaining detached if not actually indifferent to the often pathetic and even repulsive figures he exposed in his art. But apparent in all of his studies is a keen sense of humour, and a quite remarkable degree of insight into human nature. Lautrec was a tireless spectator of the human comedy.

Like Degas, Toulouse-Lautrec disliked working from posed models, preferring to catch figures in motion. His prostitutes do not gaze soulfully from the picture, but are occupied in the business of washing, dressing and lounging indolently in brothels waiting for customers.

A superior draftsman who used colour to accentuate the linear rhythm of his paintings and colour lithographs, Lautrec was in great demand to create advertising posters, menu heads, programs and book covers, and in so doing virtually created a new art form. Influenced early in his career by Renoir, Edgar Degas and Claude Monet, Lautrec was also a connoisseur of Japanese prints.

In 1895, Lautrec made the first of several visits to London where he became close to Oscar Wilde and Beardsley. But by 1898, he was seeking a cure for acute alcoholism. As worn and wasted as one of his café characters, he died in Paris in 1901●

Louis Anquetin (1861 - 1932), *Portrait of Toulouse-Lautrec*, oil on canvas, 40.3 x 32.5 cm. Private Collection, France.

Edward P. Taylor Audio-Visual Centre

The Audio-Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual in Canada. Special media kits prepared to introduce the exhibitions. *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism* may be borrowed for a one week period from the Centre. For those able to visit the Centre and select their own material, the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request●

Art Rental Service

Christmas Gifts
December 1 to 15, 1980
Rent or buy from our selection of small works of art for Christmas giving.
You may take your choice home immediately, allowing time to send a unique Christmas present to another special person or yourself

A Project of the Volunteer Committee

Events

Exhibitions

Turner and the Sublime
Laidlaw, E. R. and F. P. Wood Galleries
through Sunday, Jan. 4
An exhibition of 123 extraordinary watercolours, prints and drawings explores J. M. W. Turner's innovative use of theories of the Sublime in art. Built around loans from the British Museum, Turner Bequest, and the Paul Mellon Collection at the Yale Center for British Art, the exhibition will appear later at the Yale Center and at the British Museum. We gratefully acknowledge assistance from the Allstate Foundation of Canada, Dominion Securities Limited and Wood Gundy Limited. Catalogue available to subscribers and at the Gallery Shop.

Roman Opalka
Gallery of Contemporary Art
through Sunday, Dec. 7
Contemporary Polish artist Roman Opalka's "Details" fill canvases with numbers in a search for the infinite. The exhibition includes 16 paintings, 15 drawings and an audiotape. Catalogue available in the Gallery Shop.

Christmas Themes: Selections from the Trier-Fodor Foundation Gift
Walter Trier Anteroom
through Sunday, Feb. 1

Permanent Collection

Print and Drawing Gallery
through Sunday, Jan. 25
20th century works on paper from the Gallery's collection and loans.

Gallery E
through Sunday, Jan. 11
17th and 18th century painting from the Gallery's collection and loans.

Sam and Ayala Zacks Wing
through Sunday, Dec. 28
20th century painting and sculpture from the Gallery's collection and loans.

Georgia Ridley, John Ridley and J. S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Extension Services

During the month of December, the following Extension Services exhibitions will be circulated. Dates are subject to change.

Artists' Jazz Band: Signatures in Time
Temiskaming Art Gallery, Haileybury, Dec. 10-31

Alex Cameron: The Energy of Line & Colour; Betty Davison: Cut Paper Relief Prints; Paul Fournier: Form & Meaning in Nature—The Mushroom; Stephen Livick: Photographic Explorations
The Station Gallery, Whitby, Dec. 2-18

Folk Art Treasures of Quebec
Agnes Etherington Art Centre, Kingston, Dec. 13-Jan. 4

Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift
Kitchener-Waterloo Art Gallery, Dec. 4-Jan. 4

A Selection from Les Très Riches Heures de Jean, Duc de Berry
Aurora Public Library, Dec. 5-28

Prints by David Hockney
Art Gallery of Windsor, Dec. 5-28

Master Prints from the Presgrave Collection
Norman MacKenzie Art Gallery, University of Regina, Dec. 15-Jan. 11

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

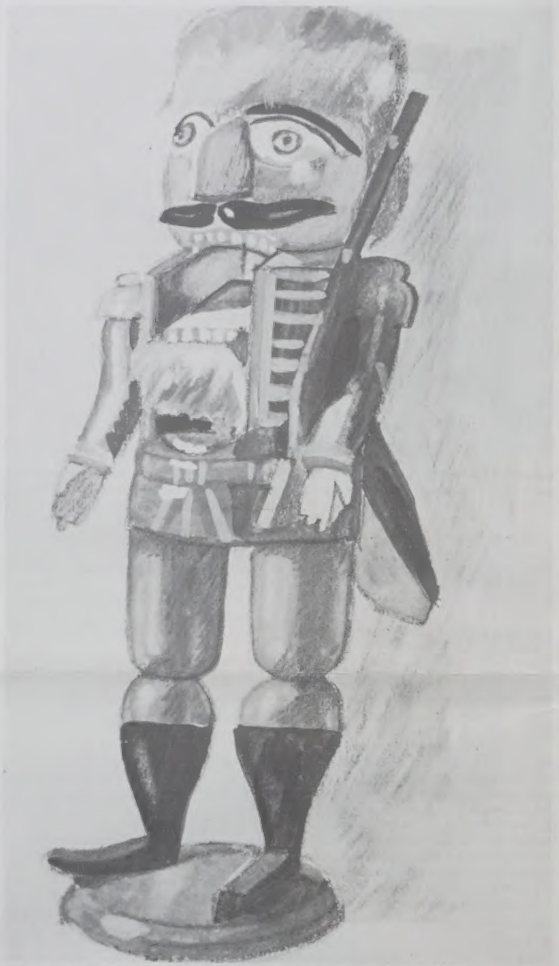
During the exhibition *Turner and the Sublime* (November 1, 1980 through January 4, 1981) there is a special schedule of daily talks. Please note however that there are no talks inside the Turner exhibition itself.

Monday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the permanent collection.

Monday through Friday, 2:00 pm
Gallery docents give hour-long talks featuring the highlights of the Old Master collection, the Canadian collection, or other temporary exhibitions.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—hour-long talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours are available; please contact the Scheduling Office.



Walter Trier (1898-1951), *Nutcracker*, c. 1922; watercolour and pencil on cardboard, 18 x 22 cm. Gift of the Trier-Fodor Foundation.

Lectures

Vincent van Gogh and the Birth of Cloisonism
In this special two-hour illustrated lecture, guest curator Dr. Bogomila Welsh will introduce the major themes of the exhibition *Vincent van Gogh and the Birth of Cloisonism*.
Particular attention will be given to the definition of Cloisonism and its development in the late 1880s. The lecture will be offered on Tuesday, December 2, January 13 and 20 at 7:30 pm and Sunday, January 18 at 2:00 pm in the main auditorium of OISE, 252 Bloor Street West, Toronto.
Please complete the coupon in this issue.

The Grange Autumn Lecture Series

The Boultons who built The Grange lived in a rapidly growing country. This series will examine various features in their new life in the town of York and in the Britain they left. One lecture remains in this series. Single tickets (if available) may be purchased on the day of the lecture at $5.00 ($6.00 non-Members). For further information call The Grange, 977-0414, ext. 237.

Painting and Other Arts in Upper Canada
The Grange Music Room
Wednesday, Dec. 3, 8 pm
Dennis Reid, Curator of Canadian Historical Painting at the Art Gallery of Ontario.

Just Desserts
The Grange
Wednesday, Dec. 17, 8:00 pm
Lecture-demonstration by Virginia Careless, History Department, British Columbia Provincial Museum
Miss Careless will trace the development of the steamed pudding through history. Following the lecture there will be an opportunity to taste some examples of various kinds of pudding.

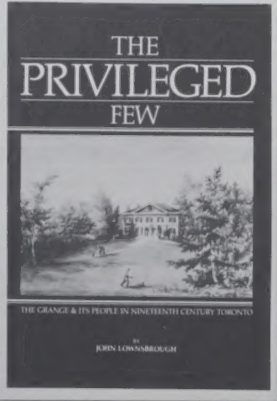
Tickets $5.00 Members, $6.00 non-Members. Seating in The Grange is limited, so send for your tickets promptly!

JUST RELEASED

The Privileged Few
The Grange and its People in Nineteenth Century Toronto
by John Lownsbrough

Very human men of business and the law, the Boultons of The Grange indulged in politics and preferment in the "Family Compact," encountered a Napoleonic privateer, experienced the Rebellion of 1837, tumultuous civic elections, contemporary gossip and acrimonious boundary disputes. 144 pages, copiously illustrated; with an account by Peter John Stokes of the recent restoration of The Grange. $8.95; $7.95 to Members until Jan. 1

The Gallery Shop
Art Gallery of Ontario



Courses

Van Gogh and His Contemporaries
This three-week non-credit course will complement *Vincent van Gogh and the Birth of Cloisonism* by examining in detail the art of the Dutch master. Special attention will be paid to the contributions of Gauguin, Toulouse-Lautrec, Bernard and Anquetin in the development of new artistic forms in late 19th-century France.

The two-hour illustrated lectures by David Wistow, M.A., will be given Tuesday afternoons, 1:30-3:30 pm, January 6, 13 and 20 and repeated Wednesday evenings, 6:30-8:30 pm, January 7, 14 and 21. Lecture Hall. Course fee: Members, students, senior citizens, $10.00; non-Members $15.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

The Grange

Christmas Treat in The Grange
Thursday, Dec. 11, 7:30 pm
Join Daniel Hyatt, specialist in one-man theatre, for an evening of Christmas stories and carols. Seasonal refreshments will be served.
Admission $3.00. Seating in The Grange is limited, so send in the coupon on page 7 promptly.

Christmas in The Grange
Christmas is one of the busiest and most interesting seasons at The Grange. From Wednesday December 3 until Sunday, January 4, seasonal decorations adorn the house in a way in which a gentleman's home in Upper Canada in 1835 might have been decorated. Special foods are prepared for our visitors to sample, and the delicious scents of mincemeat, shortbread and wine permeate the atmosphere.

Grange Talks
A short illustrated talk, *Christmas Customs in the Nineteenth Century*, will be given at 2:30 and 4:00 pm on Saturdays and Sundays.

Performance and Concerts

Two Performance Pieces by Rae Davis
Activity Centre
Wednesday, Dec. 3, 8:00 pm

"Putting Yourself Into It" develops tension between a set text about the act of performing, delivered in a conversational manner by the performer, and improvised spontaneous gestures and movement used by the performer to interrupt the text. "Lying Low" is concerned with the sequence of escape, retrenchment and release, and with the idea of enlargement.

Lisa Hoffmaster, a modern dancer who has worked closely with Rae Davis over the past few years, performs both works.

Free with admission to the Gallery. However, tickets are necessary and may be obtained from the Information Desk on the day of the performance.

New Music Co-Operatives presents GEOMUSIC
Activity Centre
Thursday, Dec. 4, Friday, Dec. 5, 8:30 pm
A concert of recent works exploring varying levels of interaction among audience/performance space/performer/composer. New works by composers David Mott, Miguel Frasconi, Marjan Mozetich, Phil Werren, Marvin Green and Jim Montgomery will be performed.

Tickets available at the Information Desk: $4.00 non-Members, $3.00 Members.

ARRAY—Contemporary Music Ensemble
Activity Centre
Friday, Dec. 12, 8:30 pm
ARRAY begins its tenth season of concerts with a program of virtuoso performers in combination with electronic tape. The opening concert features Douglas Perry (viola), David Kent (percussion) and Mark Widner (piano) in performance of works by Micheline Coulombe St. Marcoux, one of Quebec's leading composers; Bruce Mather, already well-established in the international scene, and Tommy Zwedbery, an innovative and highly gifted Swedish composer.

Tickets available at the Information Desk: $4.00 non-Members, $3.00 Members.

Time and Light
A program composed by David Keane and Trevor Hodgson
Orientation Room 3
Saturday, Dec. 13, Sunday, Dec. 14, 12 noon and 3:00 pm
Time and Light presents five works for multiple slide projectors and synchronised electronic music. The performance features multi-surface screens; one work incorporates a screen which alters during the course of the program. David Keane is presently Associate Professor of Music at Queen's University, Kingston; Trevor Hodgson is the Director of the Dundas Valley School of Art.
Free with admission to the Gallery.

Films

German Films of the Seventies
This series has been organized with the assistance of Dr. J. Medjuck and in co-operation with the Goethe Institute Toronto. Entrance to the films is through the McCaul Street doors. Admission $2.00; tickets go on sale at noon on the day of the screening, outside the Lecture Hall. For further information contact Catherine Goldsmith, 977-0414, ext. 260.

Sunday, Dec. 7, 1:00 and 7:00 pm
Mozart: A Childhood Chronicle (Kirschner, 1976, 224 min., col.)
The film depicts three decisive phases (ages 7, 12, 20) in the development of the young Salzburg composer. It follows him on his European travels under the tutelage of his father, the intermediary between the individuality of the artist and the society of that epoch.
Sunday, Dec. 14, 1:00 and 7:00 pm
La Soufrière (Herzog, 1977, 30 min., col.)
How Much Wood Would a Woodchuck Chuck (Herzog, 1977, 45 min., col.)
The Great Ecstasy of the Sculptor Steiner (Herzog, 45 min., col.)
Three recent short films illustrate Herzog's words, "My characters have no shadows. They come out of the darkness, and such people have no shadows, the light hurts them. They are there, and then gone, to their obscurity. My films are instinctual, anthropological. I am not a theoretical person. I know that I have the ability to articulate images that sit deeply inside us, that I can make them visible."

Noon-Hour Films
The Worship of Nature series is an historical and aesthetic examination of landscape painting in Europe. It concludes this month with the film *The Rebel Angel*, which discusses the English artist J. M. W. Turner's understanding of nature, his use of colour and his skill as a landscape painter.

The Rebel Angel will be shown Tuesdays, Wednesdays and Thursdays, Dec. 2, 3, 4, 9, 10, 11, 16, 17 and 18 in the Lecture Hall. Entrance is free with admission to the Gallery.

Jaipur, the pink city, and Udaipur, the city of the Lake Palace. For a look at ancient India, we'll fly to the Ajanta and Ellora rock temples carved between 300 B.C. and 900 A.D.

For a taste of cosmopolitan India, we'll fly to Bombay—the gateway to India for travellers by sea. Then we fly back to Delhi. From Delhi, we go over the Himalayas to Kathmandu, the valley of the gods, and stay at the fabulous game sanctuary Tiger Tops. We return home via Delhi and Amsterdam.

We'll stay in the best hotels in India and travel mainly by air. February in India is like May in Toronto.

Cairo-Luxor
February 1981
For Art Gallery Members—an opportunity to visit Cairo and Luxor in February 1981. We'll be introduced to the history of Egypt in the world-renowned Egyptian museum, then visit the famed Pyramids and Sphinx at Giza. We'll spend two days in Luxor, explore the tombs on the West Bank, see the splendid temples of Karnak and Luxor and spend a night in the Winter Palace Hotel. We'll enrich our knowledge of Egypt as we visit Islamic Cairo.

We'll fly via Paris, spend a night there and have time for sight-seeing and shopping.

Departing February 6, 13, 20, and 27, 1981. The land cost of this tour: $840.00 Canadian, per person. The air fare: $853.00 Canadian, per person (the airline may increase the current airfare). Plus a $50.00 non-refundable donation to the Art Gallery of Ontario.

Follow van Gogh to Amsterdam
April, 1981
The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterlo (Kröller-Müller Museum) and the Hague and see the works of the artists who gave 17th century Dutch art the title, "The Golden Age."

We will visit a medieval castle, a hunting lodge, the flower auction at Alsmeer, the porcelain factory in Delft, the greatest flower show on earth at Keukenhof and end our holiday with a banquet in a privately owned 18th century country estate. Departures April 3, 10, 17, 24, 1981 (duration 8 days).

(continued on page 6)

Gallery Shop
for your special gift

Fine Editions for Christmas giving

and a wide selection of artful Christmas cards: Indian and Eskimo designs; Toni Onley, Ansel Adams, Muybridge, Searle, Sendak, Desclozeaux, Larson, Folon, O'Keeffe; Freer Art Gallery, Metropolitan Museum of Art, MOMA–a multitude of names familiar to art lovers

Follow Van Gogh to Amsterdam
Departures
April 3, 10, 17, 24, 1981

For further information see Art Tours section

Organized by the Volunteer Committee, Art Gallery of Ontario

Calendar at a glance

December

Monday 1
12:15 and 2:00 pm Gallery Talk

Tuesday 2
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
7:30 pm OISE lecture: *van Gogh*

Wednesday 3
10:00 am Art in the Morning
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
8:00 pm Grange lecture: Dennis Reid
8:00 pm Performance Pieces by Rae Davis

Thursday 4
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk
7:30 pm Talk of the Week
8:30 pm concert: GEOMUSIC

Friday 5
12:15 and 2:00 pm Gallery Talk
8:30 pm concert: GEOMUSIC

Saturday 6
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 7
Roman Opalka closes
1:00 and 7:00 pm film: *Mozart: A Childhood Chronicle*
2:00 pm Talk of the Week

Monday 8
12:15 and 2:00 pm Gallery Talk

Tuesday 9
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk

Wednesday 10
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour: *Christmas in The Grange*

Thursday 11
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk
7:30 pm Talk of the Week
7:30 pm Carols and Readings: Daniel Hyatt

Friday 12
12:15 and 2:00 pm Gallery Talk
8:30 pm concert: ARRAY

Saturday 13
12 noon and 3:00 pm concert: *Time and Light*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 14
12 noon and 3:00 pm concert: *Time and Light*
1:00 and 7:00 pm film: Herzog: three short features
2:00 pm Talk of the Week

Monday 15
12:15 and 2:00 pm Gallery Talk

Tuesday 16
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk

Wednesday 17
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
8:00 pm *Just Dessert's*: Virginia Careless

Thursday 18
12 noon film: *The Rebel Angel*
12:15 and 2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk
7:30 pm Talk of the Week

Friday 19
12:15 and 2:00 pm Gallery Talk

Saturday 20
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 21
2:00 pm Talk of the Week

Monday 22
12:15 and 2:00 pm Gallery Talk

Tuesday 23
12:15 and 2:00 pm Gallery Talk

Wednesday 24
12:15 and 2:00 pm Gallery Talk

Thursday 25
Christmas Day
Gallery closed

Friday 26
12:15 and 2:00 pm Gallery Talk

Saturday 27
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 28
1:00-4:00 pm Hands On
2:00 pm Talk of the Week

Monday 29
12:15 and 2:00 pm Gallery Talk

Tuesday 30
12:15 and 2:00 pm Gallery Talk

Wednesday 31
12:15 and 2:00 pm Gallery Talk

Events
(continued from page 5)

Bath and Oxford
May, 1981
This eight-day trip offers a happy balance between town and country, and will be accompanied by the well-known author and lecturer, David Durant.

There will be guided tours of both cities and time left over for browsing on our own. From these two centres we will take day excursions with our own bus and driver into the surrounding countryside to Wells Cathedral, to Stonehenge and the Avebury Rings and to a carefully selected number of museums and private collections. There will also be visits to a wide variety of English houses: everything from the ruins of a Roman villa to a medieval castle to Longleat, and from a 16th century manor house to Blenheim Palace.

THE REPRODUCTION SHOP

Boston Corner by David Milne

One of a special collection of silk-screen prints from the 1930s, 40s and 50s by well-known Canadian artists depicting urban and rural scenes in Canada.

FOR THAT SPECIAL GIFT

We have available a limited number of signed Henry Moore posters—price $150.00

10% Member's Discount

Open during December 9.00 a.m. to 9.00 p.m. every day except Christmas.

A Project of the Volunteer Committee

HANDS ON!

Sundays and daily Dec. 28–Jan. 4 from 1:00-4:00 pm for parents and kids aged 4 and up. Admission free with tickets from Information Desk; 30 per hourly session.

THE JEWELLERY SHOP

Canadian designed, hand-crafted jewellery and gift items

Open during December 11.00 a.m. to 9.00 p.m. every day except Christmas

A project of the Volunteer Committee

For Young People

Hands On
Hands On will be open Sunday, December 28 and January 4, from 1:00 to 4:00 pm.

Members' Activities

Art and Apéritif
In December this very popular program will be held on only two Wednesdays—December 3 and 10. Our normal schedule resumes on January 7. Join us in the Walker Court for a talk or a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge. No reservation is necessary; the art is on us!

For information regarding the subject of the tour, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, Dec. 3: *Christmas Customs in The Grange.*

Join us for coffee in The Grange at 10:00 am. At 10:30 there will be a slide talk, followed by a tour of The Grange decorated as it was for Christmas in the 1800s. Limited number of tickets.

Wednesday, Jan. 14: *van Gogh*
Don't miss this excellent film based on Vincent van Gogh's letters to his brother Théo. Filmed in the Netherlands in 1978. Join us for coffee at 10:00 am in the Members' Lounge; the film will begin at approximately 10:30 am.

Tickets are $1.00 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope.

Dinner Tours
Christmas in The Grange
Wednesday, Dec. 10
A special dinner will be served in the Grange Court Restaurant at 6:00 pm. After dinner there will be a talk in The Grange about Christmas customs in the 19th century, and mulled cider will be served. Tickets, $12.50 each, may be obtained by mailing the appropriate coupon along with a stamped, self-addressed envelope.

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery Hours
Daily, 11:00 am to 9:00 pm. Entire Gallery is closed Christmas Day.

The Grange Hours
Thursdays, 11:00 am to 9:00 pm
Saturdays, 1:00 to 5:00 pm
Wednesday and Friday by appointment only
Closed Monday, Tuesday, Sunday

Gallery Shop, Reproduction and Jewellery Shops
Open daily 11:00 am to 9:00 pm

Grange Court Restaurant
Open daily, 11:30 am to 9:00 pm

Cafeteria
Open daily, 10:00 am to 9:00 pm

Members' Lounge
Open daily, 12:00 noon to 9:00 pm

Art Rental Service
Open for viewing Tuesday, Friday, Saturday, Sunday, 11:00 am to 5:30 pm, Wednesday & Thursday, 11:00 am to 9:00 pm
Open for business Tuesday through Sunday 11:00 am to 4:00 pm

BASS Ticket Office
Open daily, 11:00 am to 9:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Coupons

Please send a separate cheque for each coupon

Special Book Purchase Fund honours Sybille Pantazzi

At the General Meeting of the Volunteer Committee in September 1980 a motion was passed to give seed money of $1,000.00 to set up a special fund honouring Miss Sybille Pantazzi on her retirement as Head Librarian after 32 years of service to the Art Gallery of Ontario.

The fund will be called The Sybille Pantazzi Special Book Purchase Fund. Anyone wishing to give additional gifts to this fund may do so by sending a cheque made payable to the Art Gallery of Ontario to the Volunteer Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4. A tax receipt will be given.

Contributors to Turner October Preview and Party

The Volunteer Committee of the Art Gallery of Ontario gratefully acknowledges the generosity and co-operation of the following contributors and wishes to thank them. Without their support this fund-raising event for the benefit of the Art Gallery of Ontario would not have been possible.

Canadian Staging Projects Ltd.
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Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:

(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:

The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Vincent van Gogh and the Birth of Cloisonism

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please indicate by number your first and second choice.

☐ Tuesday, Dec. 2, 7:30 pm
☐ Tuesday, Jan. 13, 7:30 pm
☐ Sunday, Jan. 18, 2:00 pm
☐ Tuesday, Jan. 20, 7:30 pm

If my order cannot be filled as requested, please:
☐ either SUBSTITUTE the best available tickets
☐ or CANCEL my order and return payment

Please send me _____ tickets at $3.00 each. I enclose a stamped, self addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please send order form to

Vincent van Gogh and the Birth of Cloisonism lecture

Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ontario M5P 1G4

Art Tours

Please send me further information on the following tour programs:
☐ India and Nepal — Mughals and Maharajahs
☐ Cairo and Luxor
☐ Amsterdam
☐ Bath/Oxford

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your outer envelope Volunteer Office.

Van Gogh and His Contemporaries

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $10 (Member), $15 (non-Member) for the **Van Gogh and His Contemporaries** course. I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario for the amount of $_____.
I wish to attend the Tuesday _____
Wednesday _____ course.
Please mark outer envelope Scheduling Manager, Education Services.

Give an original gift

A membership is a gift to last all year. The members' publication, *The Gallery*, will continually remind the recipient of your thoughtful gift.

Return the application form with your cheque to the Art Gallery of Ontario, and we will send the gift on your behalf.

GIFT MEMBERSHIP FOR:

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

☐ Individual $20.00
☐ Family/Dual $35.00

Membership donated by:

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Date _____
☐ Please bill me for future renewals of this gift membership.

Please mark your envelope "Membership Office."

Art in the Morning

Please specify date(s) and number of tickets required at $1.00 each.

Dec. 3_____ Jan. 14_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Dinner Tours Christmas in The Grange

Wednesday, Dec. 10
Please specify number of tickets required at $12.50 each_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Christmas Treat — Daniel Hyatt

Just Desserts–Virginia Careless

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ ticket(s) at $5.00 (Members) $6.00 (non-Members) for **Just Desserts** and _____ ticket(s) at $3.00 for **Christmas Treat.** I enclose a cheque for $_____ payable to the Art Gallery of Ontario.
Please mark outer envelope **The Grange.**

(continued from page 8)

indigenous art and that native religion had died out. For his knowledge of Polynesian mythology he relied on a book by the French diplomat and amateur ethnographer J.A. Moerenhout, *Voyages aux iles du Grand Océan*, published in 1837. One myth recounted by Moerenhout which held a special fascination for Gauguin is the dialogue between Hina, goddess of the moon, and Te Fatou, god of the earth, concerning the eternity of matter. This legend, which Gauguin describes (based on Moerenhout) and illustrates in his book *Ancien Culte Mahorie*, is the subject of the Gallery's tamanu wood carving *Hina and Te Fatou* which was made in 1892 or 1893 during his first stay in Tahiti:

> Hina said to Te Fatou *"Bring man back to life after death."*
> Te Fatou replies: *"No I will never bring him back to life. The earth will die; the vegetation will die; it will die just as men who are nourished by it; the sun which produces them will die. The earth will die, the earth will end; it will end never to be reborn."* Hina replies: *"Do what you wish; as for me I will bring the moon back to life."*

That this myth gripped Gauguin's imagination is borne out by the number of works in other media in which the subject appears: in a pencil drawing, in a watercolour or monotype, on a terracotta vase, and in a woodcut entitled *Te Atua* (The Gods). In all of the above, the composition represented is the one shown at left in the illustration on page 8. The two figures also appear in different compositions in the watercolour beneath the text quoted above from Gauguin's illustrated manuscript *Ancien Culte Mahorie*, now in Musée du Louvre, and in the oil painting of 1893 *The Moon and the Earth*, in the Museum of Modern Art, New York. Few works better illustrate Gauguin's sources in the art and legends of Polynesia than *Hina and Te Fatou*. The two deities in conversation derive from long forgotten native religion; the strange animal form and the decorative motifs carved around the base of the sculpture are features found in the art from the Marquesas Islands. Each figure wraps around the cylinder and is shown in profile on two sides.

The carving was exhibited in Paris in the great Gauguin retrospective at the Salon d'Automne in 1906 at that crucial moment in the history of 20th century art when the most advanced painters and sculptors of the time—Derain, Vlaminck, Matisse, Picasso and Brancusi—were discovering the arts of Africa and Oceania. Their interest in primitive art undoubtedly owed a great deal to the primitive sources in many of Gauguin's paintings and sculpture.

With the acquisition of *Hina and Te Fatou*, one of Gauguin's most stunning carvings, the Art Gallery of Ontario has greatly strengthened its holdings in the field of modern sculpture. In its use of primitive sources, and as an early example of the revival of direct carving and truth to materials which became of fundamental importance for such 20th century masters as Picasso, Brancusi, Modigliani, Moore and Hepworth, this carving is a work of great historical importance, by an artist who should be recognized not only as a great painter, but also as a great sculptor.

Alan G. Wilkinson, Curator of Modern Sculpture

Paul Gauguin (1848 - 1903), *Hina and Te Fatou*, 1892-93, H. 32.7 cm. tamanu wood.
Art Gallery of Ontario, Gift from the Volunteer Committee Fund, 1980. Frontal and back view.

Recent Acquisition

Paul Gauguin (French, 1848-1903)
Hina and Te Fatou, 1892-93 (Polynesian goddess of the moon and god of the earth)
Tamanu wood, H. 32.7 cm
Gift from the Volunteer Committee Fund, 1980

The importance of Gauguin's sculpture has for too long been eclipsed by the popularity of his paintings, yet he considered his carvings as important as his oils, and devoted much time during his career as an artist to his sculpture. Although he produced some ninety ceramics and carvings between 1877 and his departure for Tahiti in 1891, his most concentrated activities as a sculptor date from his two lengthy visits to Polynesia, the first from 1891 to 1893, the second from 1895 until his death in 1903 in the Marquesas Islands.

Gauguin's life, his rejection of the values of bourgeois society, his desire, as he wrote in 1891 to "flee to the woods on an island in Oceania, to live there on ecstasy, on calm and on art . . . far from this European struggle for money," have become a symbol of the romantic escape from western civilization, in search of an exotic setting and a simpler and more natural existence. Also in his art he rejected the Greco-Roman tradition ("The great error is the Greek," he wrote, " however beautiful it may be.") and was the first European artist to appreciate and borrow from the sculptural achievements of primitive art, whose impact on the subsequent generation of painters and sculptors was to have such a profound influence.

Soon after Gauguin's arrival in Tahiti in June 1891 he was disappointed to find little

(continued on page 7)

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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